



The R. A. M. Club Magazine.

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Concerning Cranks.

MAJOR AND MINOR.

WHAT is a "crank"? Well, perhaps one may attempt to define him (or her, since there *are* such beings as female cranks) as a person who pursues an idea regardless of common sense or practicability. Possibly the flippant cynic may remark that this is indeed a hard saying, for if it be true, which of us shall escape? However, putting this on one side, let it be noted that the Crank's idea is not without ingenuity; indeed that quality is remarkable mostly for its fiendish intensity; nor is it lacking, necessarily, in logical completeness—it is generally, but not invariably. In rare instances, it may even possess a certain theoretical perfection; but what endears it to its possessor is the utter impossibility of its ever coming into general use until there be new heavens and

a new earth. Like the gentleman who cheerfully burnt his house in order to enjoy the luxury of roast pork, he would welcome an earthquake which should blot out the face of creation, so that his pet idea should have a fair field.

This is the Crank *in excelsis*, but there are lesser lights of the genus whose method consists in endeavouring to extinguish other people's torches to the end that their own tiny candles may seem the brighter.

The Crank abounds. Do we not have him in Parliament, in municipal life, in the Navy, the Army, and the School? Let our Rates and Taxes bear witness to the universality of his power! Even in Art the mark of his Philistine fingers is to be found wherever we look, especially in the art of Music, and nothing is safe from his amending zeal. Take, for example, the moderniser, who is burning to give us his idea of what Bach and Handel would have done had they only been born 150 years later. With that temerity which angels lack he does not hesitate to add to or alter, and give modern readings of antique masterpieces. What matter if the clothes fit but ill, provided they are cut in the latest fashion?

Then those singing Cranks who quarrel with everybody's method but their own, and evolve new and wonderful theories regarding breathing and the emission of tone! We remember a very acrimonious discussion in a musical journal some years ago. It raged around the combative form of a gentleman who declared that "I, even I, only am left, the one true prophet of the . . . method"—or words to that effect. The controversy was conducted in the familiar style of the *Eatanswill Gazette*, and many hard swashing blows were dealt and received; but nothing came of it, except printer's ink, which spoiled a large quantity of good cleanly paper. It was in truth a battle royal, and never has the stricken field since seen so many Cranks gathered together. The result was disappointing, for none of them were killed.

We have a tender spot in our memory for a teacher who, without warning, sprang upon his guileless pupils his wonderful discovery that wagging the lower jaw made the voice carry. It was a grand idea, magnificent in its simplicity. The voice acquired a kind of pathos suggestive of the *Vox Humana*, but imagination fails utterly in trying to conjure up a vision of the Double Quartet in "Elijah" with eight lower jaws wagging vigorously in the benevolent effort to fill the Albert Hall.

Naturally, the critical field is not free. By the way, is it not curious how often the professional critic is an amateur musician, and the professional musician is an amateur critic? Perhaps this is as it should be; but at the same time, perhaps, it explains why some of the critiques in our papers are a delightful blend of piquancy and unreliability. We are all familiar with the critic

for whom music ended with Beethoven's middle period, and his *confrère* for whom it begins with the Choral Symphony. Akin to these are other knights of the pen, who consistently acclaim everything of British origin, or who on the other hand will, day in and day out, sneer at all native art; there are the thick and thin advocates of this or that particular clique. Wanting in catholicity of taste and broadness of view, either ignoring the past or hating the future, they are Cranks every one of them.

Then there is the composing Crank. Very probably he has nothing to say, and therefore he cannot manage to express himself without the friendly aid, in addition what a real composer finds sufficient, of a side-drum *and* the big drum with cymbals complete, the Contra Fagotto, the Cor Anglais (quite indispensable), and a few more instruments which cost money. If he be very ambitious he adds a second harp, tambourines and bones (we beg pardon—castanets) to his score. Naturally the concert-giver, who does not wish to make money, welcomes such a unique opportunity of spending his superfluous cash, and therefore strains every nerve to produce the work. Perhaps, on the other hand, he may have something to say, but as it has already been said several times over before his time it is not of any particular value; it makes no difference to the Crank however—he is happy in his self-complacency.

Let us not forget the organist who labours under the serious disadvantage of trying to make his instrument as expressive as the orchestra. With what assiduity he works the swell pedal, how nimbly he pushes in or pulls out stops with his right hand, while his left is prolonging a chord regardless of time or rhythm! No dominant common chord is safe from the incursion of the 7th, nay, he will even intrude minor 7th upon other chords with surprising results. In one extreme case we wot of, the inclusion of a *major* 7th in the tenor part of every final chord in every Amen produced a weird effect, insensibly inclining the mind to thoughts of eternity, for verily there was no end to it.

The student who measures his progress by the number of hours he exercises his fingers or his vocal chords, without a corresponding activity of brain, is another Crank. He is generally rather proud of his total inability to work a paper on the rudiments of musical theory, and assumes, quite gratuitously, that Beethoven, or Chopin, or some one else whom he mentions, had a similar distaste for theory. A holy glow suffuses his frame as he reflects on this very remote kinship with the Immortals, and when his paper is credited with 43 marks out of 100 he despises examiners and all their works.

But then examiners sometimes have their funny little ways too, else why should a Canto-Fermo be set for working in unbroken 4th species, when the mandate can only be obeyed by breaking

something else? Such an example occurred once in an examination paper, and the unhappy candidate, after nearly bringing on brain fever in the vain attempt to achieve the impossible, sent it to the Editor of a paper for advice and elucidation. Now the Editor, as it happened, was an examiner of this very examining body, but alas! he failed to recognize the Canto-Fermo. After roundly declaring the problem to be unworkable according to the requirements, he concluded with: "Who set this silly subject?" His curiosity was gratified, and the rest was silence. Perhaps, too, it may be allowed to doubt the sanity of putting questions which can only be answered in the words of the immortal Betsy Prig, "There ain't no sich a note!"

Memory recalls the figure of one who was a tremendous enthusiast about Harmony. He knew more about roots than any gardener living, and used to think up the most heterogeneous collections of notes (*he* called them chords) which he pounded out on the pianoforte with ear-splitting force. He wanted an opinion on his inventions, and a mild—under the circumstances a *very* mild—assertion that the effect was hideous, brought forth the instant retort that it could all be explained by the rules. A similar Crank, but at the opposite end of the musical scale, is that other inventor who prides himself that his "chords" *cannot* be explained by any rules whatsoever, past, present, or to come. He generally informs you that it exactly expresses what he felt, which would seem to suggest that he must be in a very unhealthy frame of mind.

But it is when we come to the rich field of notation that the Crank *par excellence* flourishes in rank abundance. Many years ago the laudable desire of directing attention to the tonal relations of the various notes of a key, led to the suggestion that the position of the tonic should be indicated by means of a curly spiral along the line or space in question. A modification of this idea would have substituted a gap in every bar line to the same end, but as both the suggestors found it convenient to ignore *slight* changes of key, their proposals were somewhat deficient in musicianly worth.

The C clef has been singled out of course for especial condemnation, and there have been all sorts of well-meant but idiotic attempts to make it express something directly opposite to its real meaning. One particularly silly suggestion was that it might be placed in the third *space* of the staff and still be taken to indicate middle C, a note which is of course on a *line*. What advantage this possessed over the G clef with the music read an octave lower, after the manner familiar to tenors in this country, the inventor apparently forgot to consider. Similar to this idea is the use of the fatuous double G clef, trying to make believe that the notation and the pitch coincide.

Sharps and flats naturally are the Crank's great bugbears. One simple suggestion, in every sense of the word, was that semi-breves and minims should have a curved line in the head, above for sharps and below for flats, the black notes being made piebald in the same way.

Another ingenious gentleman, desiring to combine the excellencies of the staff and the Tonic Sol-Fa notations, succeeded by deep thinking in evolving a system in which were combined very completely the drawbacks of both, together with an entire set of new and original complications inherent to his invention, such as special lines and colour printing, regardless of expense.

Doubtless many will remember a magazine devoted to the cult of the keyboard notation. Of course there was a special staff, and instead of clefs there were neat representations of pianoforte keys, set up on end, after the manner of the instrument exhibited by Mr. Oscar Beringer at the Crystal Palace two years ago. The lines were drawn from the black notes, the naturals being the the intervening spaces; the result was a five-lined staff with three single spaces and one double one. As the ledger lines, which were plentiful, were arranged in the same playful manner, the aspect of the score was remarkable for its originality. No doubt it was possible to learn to read from it, but "vether," as Sam Weller remarked, "it vos worth while goin' through so much to get so little" was another matter. At any rate it never made any headway, perhaps because fiddlers, for some mysterious reason, looked coldly upon it. A few of its devotees are still in existence. They possess vast hopes and a small library of MS. music in their peculiar notation and are quite harmless.

A more ingenious system is of recent birth. It is based on the Chromatic Scale, and has a staff of seven lines. It makes a clean sweep of sharps, flats, naturals, clefs and alphabetical nomenclature, the various notes being re-named 1 to 12; 1 is always our present C and is moreover always the middle line of the staff, the various octaves being differentiated by means of more figures. Owing to the staves being all alike it is necessary to have five ledger lines between them, thus practically making a third staff. One incidental result of the abolition of letters is that our present system of naming intervals goes by the board, perfect 5ths becoming 7ths and 8ves becoming 13ths. There can be no doubt of the logical completeness of this system, but apart from the hopeless idea of blotting out the whole of our music library as now in existence in order to make room for its would-be successor, it is so terribly cumbrous. If the composer of the latest "Fairy Revels," with the huge orchestra which in the 20th century is absolutely necessary in order to properly represent the fairies lightly tripping it on the dewy grass beneath the silvery moonbeams, were to set out his score on this plan the gigantic

volume would interpose a solid barrier between the players and the audience, and we should need a special type of conductor possessing eyes of the calibre of motor-car lamps.

Another system—the very latest, but so far not made public—is to enable those individuals who are too lazy or too dense to learn the established notation to play the pianoforte and the organ with ease. Mark the term “with ease.” There is a special keyboard like unto a typewriter, with digitals arranged in rows of fives, and connected with the ordinary keys of the instrument. There is special music, of course, the notes being written only on spaces, and there are many other specialities, such as the use of the figures 1 to 5 to indicate the fingers while time is shown by differences in the spacing and the size of the figures. There is a vast amount of crabbed and perverse ingenuity which it were bootless to discuss, but there are two important omissions. How does the “typewriter” affect the pedal board of the organ, and in what respect is the system superior to those useful inventions which are set in motion by a handle and operate on perforated cardboard?

As we started by saying, these Cranks are so unpractical. They always ignore the great cardinal fact that our present notation both covers and holds the field, and that it is quite impossible to blot out our vast stores of printed music. Pianoforte and vocal music are but branches, however important, of the art, and it is useless for anyone to devote time and energy to learning a new system which is not and cannot be universal. Our system of notation, whatever be its anomalies and difficulties, is, after all has been said, a natural growth; it is a living tree which has sprung from a living seed; it has borne and is bearing abundant fruit. These inventions are artificial, much like those wonderfully pretty trees and shrubs we may see in Japanese shops, but dead in the wood and incapable of fruit. Music is a complex and involved art, and in it there can be no royal road to perfection any more than elsewhere, but there is no difficulty in its notation but will yield to careful study directed by intelligent teaching.

So far, Cranks have not turned their attention to one important point, and that is the invention of a method whereby the lazy and the impatient may be induced to become industrious and painstaking.

J. PERCY BAKER.

Club Doings.

The attendance at the Social Meeting on 24th January was not as large as the Committee desired, but still it showed a slight improvement as compared with the corresponding meeting last year. The President was present and took the chair at an informal discussion on the subject of Life Membership, which was initiated in order to elicit some expressions of opinion on the subject. Sir Alexander Mackenzie, Mr. Walter Macfarren, Mr. H. R. Eyers, and several others offered some remarks, and the sense of the meeting was decidedly against any proposal to establish Life Membership.

Ninety-five were present at the Ladies' Night on 21st February. As on previous occasions, the Concert Room had been decorated with carpets and plants, and looked bright and festive. Mr. Spencer Dyke, winner of the R.A.M. Club Prize in 1902, kindly played a violin solo, “Airs russes,” by Wieniawski, accompanied on the pianoforte by Mr. Stanley Hawley, being recalled to the platform to receive the applause of the company. Mr. John Warren also entertained those present by his feats of memory, and especially by his thought-transmission, assisted by Mrs. Warren, this last proving as keenly interesting as on other occasions.

Special attention is drawn to the fact that this year the Annual Dinner will be held at the Trocadero Restaurant, Shaftesbury Avenue. This change has been resolved upon in order to ensure the greater comfort of our members.

Mems. about Members.

A new sonata in E minor for violin and pianoforte by Mr. Alberto Randegger, jun., was produced at the Broadwood Concert on 30th January, the composer himself playing the violin part.

Mr. Murray Rumsey's Concert took place on 19th February at the Marlborough Street Hall.

The programme of the Luton Choral Society's Concert on 4th February was largely made up of compositions by Sir Alexander Mackenzie, who conducted his own works.

Mr. Edward G. Croager's Musical Society gave a Concert at the Hampstead Conservatoire on 17th February. The programme included Hiller's “Song of Victory” and Parry's “Blest Pair of Sirens.”

Mr. F. G. H. Moore, who has been travelling on a brief tour in New Zealand, gave a Pianoforte Recital in Dunedin on 5th February. Mr. Moore played his own “Elfenreigen” and a Scherzo by Mr. Carlo Albanesi.

Dr. Frederic H. Cowen's “Coronation Ode” was given in Bradford on 20th February, under the direction of the composer.

Miss Cantelo's Second Subscription Concert took place on 12th February at Nottingham. Miss Cantelo herself was at the pianoforte, and was assisted by Mr. Herbert Walenn among others.

Sullivan's "Martyr of Antioch" was conducted by Mr. Allen Gill on 5th February at Nottingham.

A series of Concerts, conducted by Mr. H. R. Eyers, was given by the Alma Mater Male Voice Choir at the St. James's Banqueting Hall, the dates being 10th February, 4th and 18th March.

The pupils of Mr. Stephen Kemp gave a Pianoforte Recital on 31st March at the Guildhall School of Music.

Sir Alexander Mackenzie left England on 19th March for his Canadian tour. The reports of the Concerts that have been held so far evidence a great success.

The third and fourth Concerts of the Wessely String Quartet were held at the Bechstein Hall on the 2nd February and 2nd March respectively.

Mr. W. Frye Parker conducted the Concert of the Colet Orchestral Society on 25th March in the Kensington Town Hall.

Mrs. Knatchbull (Miss Dora Bright) is acting as Hon. Secretary of the Committee formed to organise a National Festival of British Music.

Mr. W. W. Starmer lectured on 14th February on "Bells and Bell Tones" before the London Section of the I.S.M.

"London Day by Day," Sir Alexander Mackenzie's Suite, written for the Norwich Festival, was conducted by the composer at the Philharmonic Concert on 12th March.

Mr. Allen Gill conducted a performance of "The Redemption" by the Alexandra Palace Choral and Orchestral Society on 28th February.

Mr. W. W. Starmer conducted the Vocal Association's Concert at Tunbridge Wells on 25th March. The work performed was "St. Paul."

Sir Alexander Mackenzie is once again a "Doctor," this time LL.D. of the University of Toronto.

Mr. Stewart Macpherson, owing to the pressure of other work, has been obliged to resign his position as Hon. Conductor of the Westminster Orchestral Society, after having been its Musical Director since its formation in 1885. Mr. Macpherson has accepted the appointment of Professor of Musical Composition at the Royal Normal College for the Blind in succession to Mr. F. Corder.

A portrait of Mr. W. Stevenson Hoyte and an account of his musical career and his work at All Saints', Margaret-street, appeared in "The Musical Age" for February.

"The Orchestral Times" for February contained a biographical sketch of Mr. W. Frye Parker, together with a portrait.

Dr. W. G. McNaught was the subject of the usual biography and portrait in the March number of "The Musical Times."

Mr. Herbert Walenn is relinquishing the position of 'cellist in the Kruse Quartet owing to the increased work entailed by Mr. Kruse's scheme of forty Concerts for next season's "Popular Concerts."

A recent number of *Chums* contains an interview with Dr. W. H. Cummings.

Mr. Emile Sauret has accepted an engagement offered him by the Conservatoire at Chicago, and he will relinquish his Professorship at the Academy at the end of July in order to enter upon his new sphere of work.

Mr. Walter Macfarren has determined to relinquish his arduous duties as professor of the pianoforte at the R.A.M. (a position he has held uninterruptedly for 57 years) at the end of the present term, and to devote himself henceforward exclusively to private pupils. Mr. Macfarren, will however, retain his seat on the Committee and on the Associated Board, and thus continue his connexion with the Institution with which he has been so intimately associated as Student, Professor, Conductor, Lecturer, Member of the Direction and of the Committee of Management, throughout his life.

In aid of the Organ Fund of St. Cyprian's Church, Dorset Square, a Concert was given on 14th May, at the Portman Rooms, under the direction of Mr. H. R. Eyers, assisted by Mr. Emile Sauret and by the Alma Mater Choir.

Messrs. Edwin Ashdown are about to publish three Sonatinas for the pianoforte, in the keys of C, G minor, and D respectively, by Walter Macfarren.

Mr. Arthur Lake has been appointed Organist and Choirmaster to St. Paul's Church, Frimley, Surrey.

Mr. A. G. Macey has been appointed to H.M.S. *Britannia*.

Mr. Herbert Macfarren has been appointed Organist and Choirmaster at the Parish Church of Seaford, Sussex.

Miss May Tallant has been appointed Organist to the Swiss Church, London.

Organ Recitals.

Mr. J. Percy Baker at the Parish Church, Tooting-Graveney, on 17th May.

Mr. H. L. Balfour at St. Nicholas Church, Sutton, on 28th January.

Dr. G. J. Bennett at Lincoln Cathedral on 7th January and 19th February; and at Norwich Cathedral on 13th April.

Mr. P. H. Diemer at St. Peter's Church, Bedford, on 5th March.

Mr. Leonard Hart at St. Peter's-upon-Cornhill on 24th February; and at St. Stephen's Church, Westbourne Park, on 18th and 25th March and 1st April.

Mr. W. Stevenson Hoyte at Christ Church, Lancaster Gate, on 3rd May.

Mr. H. W. Richards at Christ Church, Lancaster Gate, on 2nd May.

Mr. Reginald Steggall at Crawley, Sussex, on 14th April.

New Music.

- F. H. Cowen*, "But thou, O Hope," Part Song for S.A.A.
(Novello & Co.)
- P. H. Diemer*, "Tarantella," for two violins and pianoforte
(Laudy & Co.)
- "Village Life," Pianoforte Album (Weekes & Co.)
- Harry Farjeon*, "A Gentleman of the Road," Operetta in one act.
Libretto by Eleanor Farjeon.
- "Mandarins," Song.
"I am content," Song. (all by Boosey & Co.)
- Alicia Adélaïde Needham*, "Three songs for soldiers."
"The Ballad of the Victoria Cross."
(Novello & Co.)
- H. Vincent Read*, "Rhapsody in G minor," for violin and pianoforte
(Weekes & Co.)

Abstract of the Chief Rules of the R.A.M. Club.

The primary object of the Club is the maintenance of a friendly intercourse amongst Past-Students of the Royal Academy of Music.

In addition to Past-Students, the President, Vice-Presidents, Directors, Members of the Committee of Management, Honorary Officers, Professors, Honorary Fellows, Licentiates, Honorary Local Representatives and the Secretary of the Royal Academy of Music are eligible as Members, if gentlemen—as Associates, if ladies.

Town Members, residing within a radius of fifteen miles from Charing Cross, pay an Annual Subscription of One Guinea; Country Members, residing beyond that distance, pay an Annual Subscription of Half a Guinea. There is also an Entrance Fee of One Guinea for all Members. Lady Associates pay an Annual Subscription of Five Shillings and there is no Entrance Fee.

Subscriptions are due in advance on 1st November in each year. Any Member or Associate wishing to retire from the Club must give notice to that effect on or before the 31st October, as otherwise the subscription is regarded as due.

The privileges of Members are: the use of the Club Rooms at the Portland Hotel, where a special tariff is in force for their benefit, applying not only to refreshments but to making a stay at the Hotel itself; the right to attend all Social Meetings, Suppers and the Annual Dinner, subject to such conditions as the Committee may impose; and to receive the Club Magazine, so long as it shall be published.

The privileges of Lady Associates are: the right to attend the Ladies' Nights, and the Annual Dinner, subject to such conditions as the Committee may impose; and to receive the Club Magazine, so long as it shall be published.

The Social Meetings for Members are two in number, held in October and January; guests may be invited on payment of 2/6 each

for their tickets; the Ladies' Nights are three in number—one in each Academy term; guests' tickets are 2/6 each for ladies, and 3/6 each for gentlemen. The Annual Dinner is held, if possible, on the evening of the Prizegiving of the Royal Academy of Music. The price of tickets, exclusive of wine is 5/- each. Guests' tickets are the same price.

The Officers of the Club consist of a President who retires annually, twelve Vice-Presidents, one-third of whom retire annually, a Committee of twelve, one-third of whom retire annually, an Honorary Treasurer, a Secretary, and two Honorary Auditors, the last four retiring each year. With the exception of the Honorary Treasurer, Secretary and Honorary Auditors, all retiring Officers are not re-eligible to the same office until the lapse of a year. The general management of the Club is vested in the Committee of twelve, with the addition of the Honorary Treasurer and the Secretary, all of whom must be Past-Students of the Royal Academy of Music.

All Candidates for election must be nominated by two Members. In the case of Lady Associates the proposer and seconder may be Associates. The nomination is posted on the Notice board in the Club Rooms for fourteen days, after which the Committee may proceed to the election. In the case of Candidates elected on or after 1st July in each year, their annual subscription will cover to the end of next ensuing Club year.

Hon. Treasurer—Mr. HENRY R. EYERS,
2, Aubrey Road,
Campden Hill Square, W.
Secretary—Mr. J. PERCY BAKER,
289, High Road, Lee, S.E.

With the sanction of the Club, the Committee offer annually a Prize of £10 10s. for competition by Students of the Royal Academy of Music. The following have been the Prize winners in the past:—

- 1901 Mr. Harry Farjeon (composition of a Trio).
- 1902 Mr. Spencer Dyke (Violin playing).
- 1903 Miss Margaret Kennedy (Organ playing).

Our Alma Mater.

On 9th February an Organ Recital was given at Queen's Hall. The following was the programme:—Fantasia and Fugue in G minor (Bach), Stanley R. Marchant (Sir John Goss Scholar); Sonate (Psalm xciv.) (Reubke), Mabel Colyer; Prelude and Fugue in B minor (Bach), Elsie F. Cocks (Stainer Exhibitioner); Fantasia and Toccata in D minor (Stanford), Margaret Kennedy; Fugue in D minor (Charles Steggall), Ida Pemberton; Concerto in G minor (No. 11) (Handel), Godfrey D. Gardner.

The Chamber Concert of Lent Term took place at St. James's Hall on 23rd February. The most distinctive performance was that of a M.S. Andante and Allegro for two trumpets, with pianoforte accompaniment, written by Mr. E. York Bowen, which was well played by Mr. William Cox and Miss Catherine Fidler. The first section of the work contains some effective counterpoint, and the

Allegro is bright and lively. Another student effort, a "Cossack Cradle Song," by Miss Eleanor C. Rudall was rendered by Miss Katie E. B. Moss, the violin and violoncello obbligati being played respectively, by Miss Marjorie Hayward and Miss E. Aitchison Brooke. Mrs. Dewhurst sang Dr. Cowen's song, "For a Dream's Sake," expressively. Miss Edith Patching deserves praise for her interpretation of Liszt's "Am Rhein im schönen Strome" and "Wo weilt er?" and skill was shown as a violinist by Miss Margaret Holloway. Other soloists on the programme were Miss Julia Higgins, Miss Constance Dugard and Mr. Arthur Newstead. Mention is also due to some meritorious *ensemble* playing.

The Orchestral Concert at Queen's Hall was on 13th March. The programme opened with an overture, entitled "Red Gauntlet," by Mr. Felix Swinstead, which attests to admirable training and the possession by the composer of inspiration and an appreciation of orchestral colour. It was succeeded by a song for soprano and orchestra called "Cleopatra," by Miss Katie E. B. Moss, by whom it was sung. Another novelty was the first performance in England of Herr Richard Strauss's "Burleske" in D minor, for pianoforte and orchestra. The solo part was played by Miss Mary Burgess, and the orchestral portions were rendered under the skilful direction of Sir Alexander C. Mackenzie. Later in the afternoon Mr. E. York Bowen played the solo part of Sir Alexander's "Scottish" Concerto, Op. 55, for pianoforte and orchestra, with skill and intelligence, and other performances worthy of praise were Miss Ruth Clarkson's violin playing in Vieuxtemps' Fantasia Caprice, Op. 11, and the rendering by the Misses Selina P. Soper, Katie Moss, and Mildred F. Jones of the Trio, "Jesus, Heavenly Master," from Spohr's "Calvary." A pleasing episode occurred at the close of the concert; it being the last that Sir Alexander would conduct before his departure on his Canadian tour, the pupils had armed themselves with bunches of violets, which they showered on the Principal as he left the platform. This recalls the scene when Liszt visited the Academy in 1886, and after gratifying the audience with a pianoforte solo was pelted with daffodils.

The Members of the Operatic Class of the Royal Academy of Music gave a most praiseworthy performance, under the direction of Mr. Edgardo Levi, on 21st March at the Institution. The bill consisted of Act I. of "Orpheus" and Acts I. and II. of "Der Freischütz." In the former the music of the name-part was sung by Miss Florence J. Hoole, the possessor of a well-trained contralto voice. Miss Dorothy L. Purser showed intelligence as Amor, and sang neatly. In Weber's romantic opera, Miss Edith Patching showed, as Agnes, dramatic intuition and vocal ability, and the part of Annie was cleverly sustained by Miss Ida Kahn. Mr. Alexander Webster made excellent use of his voice as Rodolph, the baritone music of Cuno and Caspar was effectively rendered by Mr. David Brazell and Mr. Dan Richards respectively, and mention is due of Mr. George Clowser's embodiment of Kilian. The chorus-singing was specially good, and the freshness of the voices was delightful to hear. There being no room for an orchestra, the accompaniments were played on two pianofortes by Mr. A. E. T. Bax and Mr. E. York Bowen.

Lectures at the R.A.M.

MR. WALTER MACFARREN ON MUSICAL FORMS.

Mr. Walter Macfarren delivered a course of five Lectures on the above subject at the R.A.M. during the recent Lent term, at the first of which on Wednesday, February 11th, he said as "In the beginning the earth was without form and void," so it was with music. In earliest times vocal music prevailed, and compositions for one or more voices were called Cantatas (from the Italian verb *cantare* to sing), and when instrumental music was first introduced (probably in Italy), pieces for the harpsichord were called Sonatas (from the Italian *suonare* to sound) to distinguish them from the aforesaid vocal music; these early Sonatas however must not be confounded with the works under that title with which we are familiar now-a-days, for they consisted but of one movement, and that of the most rudimentary character. The lecturer then said that he intended to deal with Fugue ancient and modern, Sonata form, Rondo ancient and modern, and ancient and modern Dance forms. Fugue owes its title to the Latin word *fugare* (to put to flight), because each part seems as it were to chase the subject successively throughout the entire piece. An Italian named Benevoli (who died in 1672) was probably the first musician who wrote Fugues with anything like form or development, and later in the 17th and the beginning of the 18th centuries many other Italian composers emulated his example; amongst the best known of whom were Clari, Scarlatti, Pergolesi and Frescobaldi; and in Germany fugue was brought to its highest perfection, and the illustrious names of Bach and Handel stand out pre-eminently amongst the greatest masters of fugal composition. Fugue consists of subject, answer, countersubject, codetta, episode, stretto, pedal and coda; and other devices, such as inversion, augmentation and diminution to give interest and variety to the composition. He also defined the difference between the real or authentic, and the tonal fugue.

The first Lecture devoted to the consideration of ancient Fugue was illustrated by Scarlatti's Fugue in G minor (The Cat), Bach's Fugues in E minor (two voices) and B flat minor (five voices), Handel's Fugue in E minor from 4th suite, and Mozart's in C from Fantasia and Fugue, and the lecturer pointed out in what respect these works fulfilled the conditions before stated.

The second Lecture on February 18th was devoted to modern Fugue, and Mr. Macfarren said that while adhering to the old structure and adopting all the former devices, modern writers have greatly extended and developed fugal composition, and in illustration of this remark he referred to the Fugue in A flat by Beethoven which constitutes the last movement of his Sonata, op. 110, to Mendelssohn's Prelude and Fugue in E minor, op. 35, Raff's from the Suite in E minor, op. 72, and Brahms' Fugue in B flat, which constitutes the finale of the variations on a theme of Handel, op. 24.

The third Lecture on February 25th was devoted to the Sonata form, and the lecturer remarked that the form thus designated was not confined to first movements exclusively, but was frequently adopted for slow movements, and very often for last movements, and even sometimes for scherzi: and he detailed in full the construction of the

movements coming under this description, illustrated by the Allegro from Haydn's Sonata in E flat, that from Mozart in F (common time), and Adagio in B minor by the same composer, the Scherzo in A flat from Beethoven's Sonata, op. 31, No. 3, the Allegro from the same composer's Sonata in C, op. 53, in the construction of which, that great master departed in some respects from former usage and became the pioneer of the modern school.

In the fourth Lecture on March 4th, Mr. Macfarren turned his attention to Rondo ancient and modern, and said that the Rondo was perhaps the most ancient form of musical composition, exceeding in its antiquity the Sonata and even the Fugue, and in short, he said, it consisted of a primary subject continually coming round after episodic matter. This in the main was what is understood by the term ancient rondo; then with the advent of Beethoven, the great innovator, came what is termed modern rondo (surely an anomalous description seeing that the final movements of the sonatas in A and C, op. 2, of Beethoven which are in this form were composed upwards of a century ago), which comprises the characteristics of both sonata and rondo forms, and might therefore more properly be styled sonata rondo. The illustrations to this Lecture included Allegretto from Sonata of Haydn in G; Rondo in A minor, Mozart; Rondo in G, op. 51, Beethoven; Rondo Brillante in E flat, op. 62, Weber; and Capriccio in E minor, op. 16, by Mendelssohn.

The fifth Lecture on March 11th was devoted to the consideration of ancient and modern Dance forms, and although differing in harmonic treatment and phraseology, these bear a strong affinity to each other in their construction, and whether as the Gavotte, Bourrée, Sarabande, Minuet and Trio or Rigaudon the ancient Dance forms are very similar; the Polonaise, Mazurka and Valse are mostly written in Rondo form. In illustration of these remarks Bach's Gavotte and Musette in D minor (Suite Anglaise), Weber's Polacca in E, Chopin's Polonaise in C sharp minor and Mazurka in F sharp minor, Weber's Invitation to the Valse, and Moskowski's Valse in E, op. 32, were cited, and it should be added the whole of the illustrations to the five Lectures were admirably performed by the following students of the Academy: Miss Ismay Conolly, Miss Dorothy Felce, Miss Isabel Clarke, Miss Minnie Moss, Miss Mabel Colyer, Miss Dorothy Forster, and Mr. Herbert Macfarren.

MR. J. MACKENZIE ROGAN ON MILITARY BANDS AND MILITARY MUSIC.

The first Lecture on 18th March was mainly historical, the establishment and development of military bands in our Service being explained.

The second Lecture on 25th March dealt with the peculiar intricacies to be found in the scoring of a military band, such as the so called E flat piccolo and flute which in reality is a D flat one—that is to say, its fundamental note is pitched in the key of D flat, and it 'transposes' a semitone higher; whilst the F flute is properly an E flat one. Further, the B flat clarinet (which corresponds to the violin of the ordinary orchestra), the alto clarinet in E flat, the saxophone (an instrument the neglect of which the lecturer deplored), the bass clarinet, the bassoon, the B flat cornet, the French horn, the alt horn, the tenor and bass trombones, the euphonium and the bass

tuba were all touched upon in the course of the Lecture, and many interesting examples were given of the way in which these instruments were written for.

At the third Lecture on 1st April Mr. Rogan was assisted by a contingent of his band, who gave illustrations of many of his remarks on the previous occasion, and also of the various ways adopted by different arrangers for passages originally written for string instruments which were impossible on wind instruments, so as to obtain the best effect. Mr. Rogan concluded by saying that arrangements are all very well in their way—and some of them are excellent—but what we want is music written directly for brass and wood-wind orchestras. To score for a military band is a distinct branch of musical art, and one which very few experienced composers care to attempt.

Academy Letter.

The Principal is expected back towards the end of May. His Canadian tour is, from all reports, a huge success, and his reception at the various towns he is visiting of the most gratifying and enthusiastic nature.

The Committee of Management have secured six new rooms in No. 3, Tenterden-street (adjoining the Academy). They will, no doubt, prove a great boon to our Harmony and Elocution Professors, who have for years been longing for a house where lessons could be given in quietude.

Mr. Sauret leaves us at the end of the Midsummer Term, having accepted a position at the Chicago Conservatoire. The good wishes of all his Academy friends will go with him in his new sphere of work.

Mr. Willy Hess, of Cologne, will join our staff at the Michaelmas Term.

The following Professors have also been appointed:—*Singing*, Signor Moretti (of Milan); *Pianoforte*, Mr. Sydney Blakiston and Mr. E. Howard Jones.

At the Directors' Meeting, held on 26th March, Dalton Baker, A. von Ahn Carse, William Wallace, Lizzie Davies, and Mabel C. Moore were elected Associates; and Philip Brozell, John B. McEwen, Charles Macpherson, Gertrude Peppercorn, and Marguerite Elzy Fellows of the Academy.

The Organ Recital took place on 9th February, the Chamber Concert on 23rd February, and the Orchestral Concert on 13th March. On the last occasion a Burlesque in D minor (pianoforte and orchestra) by Richard Strauss was produced for the first time in England. An Overture (MS.), "Red Gauntlet," by Felix G. Swinstead, was also performed. On Saturday, 21st March, the Operatic Class, under the direction of Mr. Edgardo Levi and Mr. B. Soutter, gave Gluck's "Orpheus" (Act I.) and Weber's "Der Freischütz" (Acts I. and II.) in the Concert Room of the Academy.

Lectures were delivered during the Lent Term by Mr. Walter Macfarren and Mr. J. M. Rogan. Mr. Macfarren chose for his subject "Musical Forms." Unfortunately the first of the course had

to be postponed owing to the regrettable indisposition of the lecturer. However, the remaining discourses which were illustrated by students, were well attended and much appreciated. Mr. Rogan lectured upon "Scoring for a Military Band," and on the last occasion brought with him a detachment of the band of the Coldstream Guards. Interesting illustrations were played, including excerpts from Wagner, Tschai-kowsky, &c.

Scholarships and Prizes were awarded during the Lent Term as under:—Macfarren Scholarship, Arnold E. T. Bax; Sainton-Dolby Scholarship, Mary Evelyn Skinner; George Mence Smith Scholarship, Annie Maude Thornton; Goldberg Prize, Edith C. Patching; Louisa Hopkins Memorial Prize, Rosamond Ley (with an additional Prize awarded to Irene Scharrer); Llewelyn Thomas Prize, Gwladys Roberts; Evill Prize, W. Daniel Richards; Sterndale Bennett Prize, Rosamond Ley; Charles Mortimer Prize, Felix G. Swinstead.

W.H.

Passing Note.

We wonder who it was that first used the mutilated expression "Piano" as applied to the household instrument? Mr. Walter Macfarren very properly objects to the unmeaning term, and points out with force and historical accuracy that the correct name is "Pianoforte," which expresses its power of rendering different gradations of tone.

Future Fixtures.

SOCIAL MEETING (Ladies' Night), Wednesday, 17th June, 1903, at 8 p.m.

ANNUAL DINNER, Friday, 24th July, 1903, at 7.30 p.m., at the Trocadero Restaurant, Shaftesbury Avenue.

The above Meetings are liable to alteration, but ample notice will be given. The Social Meetings are held at the Royal Academy of Music. The Suppers are held at the Club, and at least eight names must be sent to the Secretary before the day.

Notices.

1.—"The R.A.M. Club Magazine" will be published three times a year, about October, January and May, and will be sent gratis to all members and associates on the roll. No copies will be sold.

2.—Members are asked to kindly forward to the Editor any brief notices relative to themselves for record in the Magazine, although owing to exigencies of space the insertion of these cannot always be guaranteed.

3.—New Publications by members will be chronicled but not reviewed.

4.—All notices, &c., relative to the Magazine should be sent to the Secretary, Mr. J. Percy Baker, 289, High Road, Lee, S.E.

By order of the Committee.